TROLLEY CARS OF ALL KINDS

Progress of the Electric Idea in Europe.

THE PROJECTS IN HAND

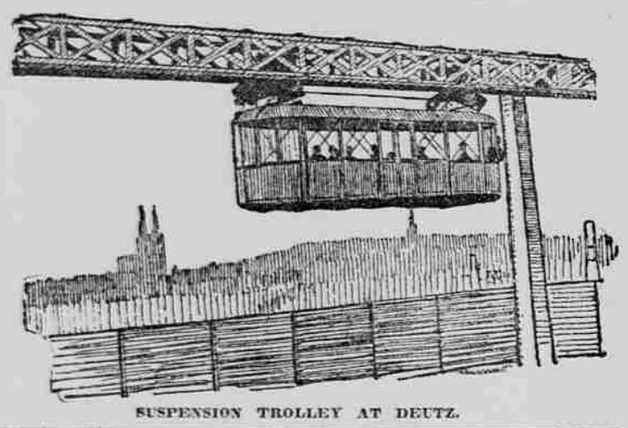
FOREIGNERS RECEIVE THE BENEFITS OF OUR EXPERIENCE.

Berlin's Proposed Underground Road—Suspension Trolley at Deutz—A Berlin Street Sprinkler—Storage Battery System Now In Use in Paris.

The fares on all the foreign trolley roads are much cheaper than in any of the cities here. In Halle, for instance, the passenger pays the equivalent of two and a half cents for four rides. This is but a fraction over a half a cent for each fare. Yet the trolley roads all pay handsome profits. Of course labor is much cheaper there than here, but the difference does not compensate for the greatly reduced rate as compared with the average rates charged in this country.

In Budapest a trolley road has been in operation some time with an underground contact. It is more costly than the ovehead system, but has been successful since the first—so successful that in many of the other large cities on the continent projects are now under way for building similar roads.

Berlin expects to have two complete underground trolley roads in the near future, which will be a huge improvement over the Budapest system. If the Berlin engineers solve this problem it will be more than the experts in the employ of the city of New York have been able to do after five years of figuring, experimenting and spending of tens of thousands of dollars.



SUSPENSION TROLLEY AT DEUTZ.

Old Tunnelling System

Of course the great obstacle in an undertaking of this kind is the vast amount of tunnelling which must be done. In New York it has been figured that the work will cost about $1,000,000 a mile for the excavating alone. In Berlin, an engineer named Mackensen, who is also the Royal railroad director of Germany, has devised a system by which, it is claimed, the necessary tunnelling can be done at such a low figure that the total cost per mile of constructing the underground road will be but $340,000.

A Suspension Trolley.

Only rough details of this system have as yet reached the public. The principal feature of it is an iron tube 10½ feet high and 9 feet wide and 2 feet in depth. It is claimed that with the aid of machinery these tubes can be pushed into place, the excavating going on at the same time. It is likewise claimed that they can be made high and wide enough to permit of the passage of the regulation steam locomotive and passenger cars.

While the trolley roads of Europe are away behind those of the United States in the matter of quantity, they are far superior in the matter of quality and show a wide diversity of mechanical design and construction.

Many of the ideas used in the European cities are elaborations of experiments first made in this country, and the inventors there have freely taken advantage of all the changes and improvements made here. In very few of the European cities was the trolley introduced until after it had been made a safe venture by the work of capitalists of this country, and in consequence the foreign towns have had all the benefit without the cost of experimental expense.

In Germany the first trolley road was built fourteen years ago, but was a very crude affair, and the people of Berlin did not regard it with much favor. The inventor, Werner von Siemens, has been working constantly at the problem of trolley construction since then, and has made some important progress. His first test road was built at Leichterfeld, just outside of Berlin, and today the German capital has a number of trolley roads.

The trolley roads in this country cover about 15,000 miles of ground, and nearly 45,000 cars are in use. In all of Germany there are but 270 miles of trolley roads and about 800 cars in use. In the other continental countries the proportion is about the same. But there are so many projects now under way, particularly in Germany, that the number of miles operated by the trolley and the number of cars will be more than quadrupled within two years.

At present the overhead system, the same as used in all the cities of this country, has been adopted on the other side, but it is to do away with the unsightly wires and the surface roads completely that the inventors are working for. The inhabitants of all the continental cities pride themselves upon the architectural beauty and attractiveness of their respective towns, and this love of the beautiful has largely restricted the use of the trolley. In the cities of this country the people are inclined to give up valuable franchises and handsome streets for the sake of slightly quicker transit, but this feeling does not predominate in European cities.

A merchant prince named Langer has recently become the financial backer of Siemens, the builder of the first German trolley road, for the construction of a road in Berlin which will be a unique affair. It is of the elevated kind, but the cars hang down from the tracks. The running gear is on the roof of the car and the trolley wire comes in immediate contact with it.

A test road has been built in the vast court of the military casino at Dentz, and it has been operated successfully. The track is supported at regular intervals by two iron uprights, connected at the top by a cross bar, the cars going between the uprights.

In Paris particular attention is paid to a development of the storage battery system, and two lines are in successful operation. Heretofore this system has proven very costly because of the great weight of the battery and the impossibility of constructing a car which would stand the strain for any length of time.

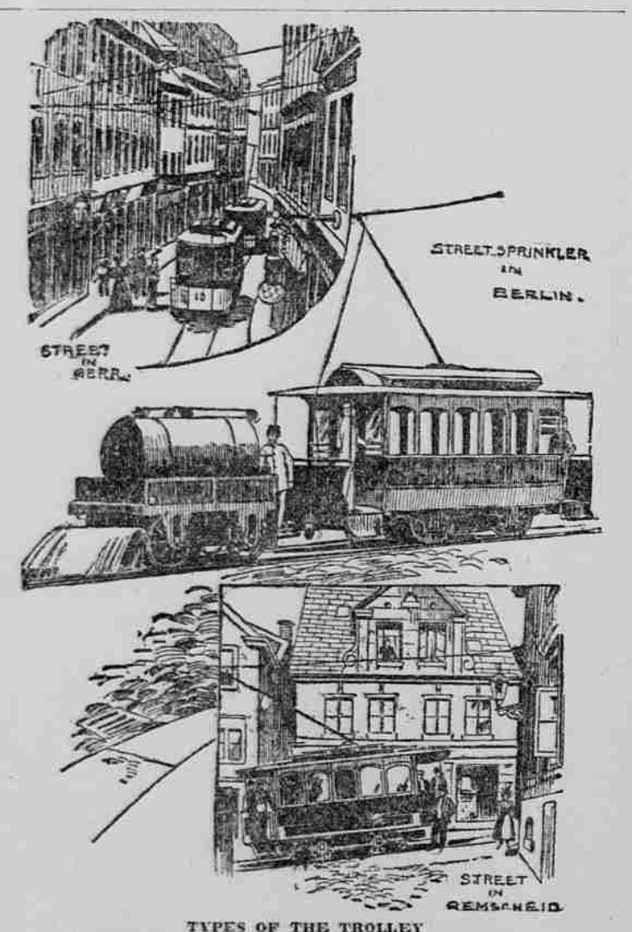
A WITTY ABBOT.

Francis I of France, being desirous to raise a learned man to the highest dignities of the church, asked him if he was of noble descent. "Your majesty," answered the abbot, "there were three brothers in Noah's ark, but I cannot tell positively from which of them I descended." The witty abbot obtained the appointment.

BEWARE OF THE BUSY BEE.

A Farmer Who Tried to Hive a Swarm Can Give Sound Advice.

The Connecticut husbandman is having his annual skirmish with the sugar bee and the honors of war have been uniformly appropriated by the insect, says the New York Herald. So far as recorded the bee has assumed the offensive in every instance except one, when a well-meaning householder undertook to smoke out a swarm of them and incidentally burned his house and barn. The most disastrous episode has been a farmer's endeavor to capture a band of runaway bees that had affixed themselves to a corn-crib side wall. He set up an empty beehive in the crotch of an apple tree, and it was his misguided intention to coax the truants into it by means of a tin-pan solo lullaby. The bees suddenly let go their hold and "hived." The trouble was they "hived" directly at the farmer, projecting themselves in a solid ball at the rural Orpheus. The hissing mass struck the culturist, dissolved, and each individual atom strove to gain an unoccupied foothold on the unfortunate man's body. He clutched at himself, pulled fistfuls of bees out of his pockets, trousers' legs and shirt collar, and then lit out for a neighboring river. It was a painful trip, but he reached the stream at last and plunged straight into the grateful depths. He went to the bottom and remained there until the enemy slowly disappeared over the back track. He plucked up courage to return home a few hours later, shedding water and drowned bees at every step. He has decided to sublet his next contract to hive bees.



TYPES OF THE TROLLEY

WHO WROTE THE FAVORITE SONG

Authorship of "Auld Lang Syne" Discussed.

ORIGIN OF THE AIR

BURNS NEVER ONCE CLAIMED THE WORDS AS HIS.

He Merely Revised a Ballad Caught From a Vagrant Minstrel—Allan Ramsay's Version — Different Forms of Burns' Version—Some Interesting History.

BY S. J. ADAIR FITZGERALD.

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"Auld Lang Syne," though it owes its birth to a Scotchman and to Scotland, has been so popular for quite a hundred years with English speaking people all the world over that it may fairly rank as a lyric of universal sentiment and universal nationality. But, contrary to the general belief, which, it must be acknowledged, editors of Burns' works have done their best to foster, "Auld Lang Syne" was not written by the author of "Tam O'Shanter." And, as a matter of history, Burns never once claimed the song as his, only his misguided and over-anxious friends and worshipers have done this, and consequently much confusion has arisen over the subject. It so happens that, like many another ballad that lives in the hearts of the people, this essentially human song was written by a writer unknown who may perhaps have never written anything else worthy remembering. In Scotland, as in Ireland, and to a lesser extent in England and Wales, many of the humbler folk possess the gift of making homely verses, and many a piece has found its way into the world anonymously, to find a reciprocating welcome in many a heart and home.

But, though Burns did not write this song, which is included in nearly every collection of his poems published, he was the first to give it to the world in the form which we now know and sing it. Indeed, many pieces have been attributed to Burns which he never wrote, the text of Burns has been as much tampered with, perhaps, as that of any ancient or classic author, and requires to be as carefully revised. This, unfortunately, is true not only with respect to words and phrases, but with respect to whole stanzas and poems erroneously ascribed to him and regularly included in posthumous editions of his works. It would not be difficult to enumerate at least a dozen pieces in some of the best editions which are certainly not by him.

Early Versions.

"Auld Lang Syne" was a phrase in use in very early times, and can be traced to the days of Elizabeth, in connection with the social feelings and the social gatherings of the Scot, and as a convivial and friendly song it existed in broadsides prior to the close of the seventeenth century. An early version of the song is to be found in James Watson's collection of Scottish songs, published in 1711, and it will be seen from the verse quoted below that Burns very spiritedly changed the weak periphrasis of the old poet into the tender and beautiful phrase so peculiarly pathetic and Scotch:

Should o'd acquaintance be forgot,
And never thought upon,
The flame of glory extinguished
And fairly past and gone?
Is thy heart now grown so cold,
In that loving breast of thine,
That thou canst never once reflect
On old lang syne.

Here we have a very fine idea badly expressed—the touch of sincerity seems lacking, whilst the art is commonplace. The stanza is from a poem written by Sir Robert Ayton (1570-1638) of Kencalle. He was the friend of Ben Johnson and other Elizabethan writers and very likely of Shakespere himself. Sir Robert undoubtedly obtained the phrase from current idiomatic expressions. He wrote several pieces of minor power.

Allan Ramsay's Version.

Allan Ramsay who, before the advent of Burns, was making an encouraging reputation as a writer of verses and a compiler of old songs and ballads, soon seized upon the rough lyric—believed to have been "polished" by Francis Sempill of Beltrees—and destroyed the intention of the original, as may be observed from this verse, in which Ramsay casts good-fellowship overboard and makes love the key note:

Should auld acquaintance be forgot,
Tho' they return with scars,
These are the noble heroes' lots,
Obtained in glorious wars;
Welcome my Vara, to my breast,
Thy arms about me twine,
And make me once again as blest,
As I was lang syne.

This song of honest Allan's was first printed in his "Tea-Table Miscellany" in 1724, from which it was transferred to Johnson's "Musical Museum" published during Burns' sojourn in the Scottish capital. Allan Ramsay's lyric is not so bad as many have tried to make out, and as a love song was very popular for a long time.

Burns, who was partly responsible for the editing of the "Musical Museum" for Johnson, in which so many ancient pieces first saw the light as printed matter, made many annotations and alterations, and of "Auld Lang Syne" he wrote: "Ramsay here, as usual with him, has taken the idea of the song, and the first line from the old fragment which will appear in the 'Museum Vol. V.'" Of this 'old fragment" I shall have something to say later. There were several verbal versions of this song long known to the peasantry and others of California, stern and wild. It was decidedly a folk-song.

Burns's Account of His Own Version

On the 17th of December, 1788, Mrs. Dunlop received from Burns a letter in which the following passages occurred: "Your meeting which you so well describe, with your old school fellow and friend, was truly interesting. Out upon the ways of the world! they sp'il those social offsprings of the heart. Two veterans of the world have met with little more heart workings than two old hacks worn out on the road. Apropos, is not the Scot's phrase 'Auld Lang Syne' exceedingly expressive? There is an old song and tune which has often thrilled through my soul. You know I am an enthusiast in old Scots songs. I shall give you the verses." And he enclosed the words of "Auld Lang Syne" as we know them, and unless Burns was wilfully concealing the fact, he only trimmed the lines and did not originate or write the lyric. He continues somewhat extravagantly: "Light lie the turf on the breast of the heaven inspired poet who composed this glorious fragment! There is more of the fire of native genius in it than half a dozen modern English bacchanalians." Burns would hardly write like this about himself and his work; so we may take it that he only preserved it from forgetfulness.

Three years afterward, when sending the song to George Thompson, his publisher, and the editor of another collection of miscellaneous songs, he writes: "Once more and I have done—'Auld Lang Syne.' The air is but mediocre, but the following song, the old song of the olden times, and which has never been in print, not even in manuscript, until I took it down from an old man's singing, is enough to recommend any air."

On the face of it, though many writers have denied that Burns was telling the truth in writing the above, the poet gives us the real origin and rescue of the song from oblivion. There is not the slightest doubt that Burns published and improved the words and made the song more singable and consistent, and there is not the slightest doubt that he did take it down, in a rough state, perhaps from the lips of some old minstrel—they were just dying out then—or wandering bag piper, as he avowedly took down so many other songs. Anyhow, the words duly made their appearance in their final form in 1794, and are as follows:

Burns's Version.

Should auld acquaintance be forgot,
And never brought to min'?
Should auld acquaintance be forgot,
And days o' lang syne?

For auld lang syne, my dear,
For auld lang syne;
We'll tak' a cup o' kindness yea,
For auld lang syne.

We twa hae run about the braes,
And pu'd the gowans fine;
But we've wander'd many a weary foot
Sin' auld lang syne.

We twa hae paidl't i' the burn
Frae morning sun till dine;
But seas between us braid hae roar'd
Sin' auld lang syne.

And here's a hand my trusty frien',
And gie's a hand o' thine,
And we'll tak' a right guid-willie waught,
For auld lang syne.

And surely ye'll be your pint-stoup,
And surely I'll be mine;
And we'll tak' a cup o' kindness yet,
For auld lang syne.

Different Forms of Burns's Version.

It may be noted that between the version given to Mrs. Dunlop and Johnson and that issued by Thompson there is one important difference in the sequence of the stanzas. In Johnson's publication the last stanza is placed as the second, and this arrangement was used for some years, but the order of the stanzas, as given above, is obviously correct, though we fear that there are not many people who could repeat the song right off, much as they rave about it. Generally speaking, after the first and second verses, the singing of the song is abandoned, as so few know it.

As to the meaning of "Willie-Waught," several opinions have been offered. However, in a collection of Scottish songs published by Blackie & Son in 1845, the words "guid" or "gude" and "willie" are joined together by a hyphen, which means will take a right good-willing (God-be-with-you) draught—the draught of good-will and friendship. The grasping of hands in the stanza seems pretty strong proof that that is its meaning. By the way, in the "Museum" the words are signed with a "Z," signifying that it is an old song with additions and alterations. The first, fourth and fifth stanzas are undeniably fragments of an old ditty: the second and third stanzas betray the tenderness and sentiment of the poet himself, and these we are inclined to accept as reconstructions.

Authorship of the Air.

And now as to the music of this fine old song.

The original air, which Burns pronounced to be mediocre, was soon abandoned, and one said to be from "I fee'd a Lad at Michaelmas," which, in its turn, was taken from a Strathspey dance tune called "The Miller's Wedding," was used in its stead, but this is mere conjecture. The tune bears a strong resemblance to "Comin' Thro' the Rye," "Oh Hey, Johnnie Lad" and 'For the Sake of Somebody." To come to the point at once, the melody to which the lyric is now sung we believe was composed by William Shield, who was born at Durham, 1748, and buried in Westminster Abbey in 1829. He wrote the music of thirty-five operas, operattas, dramas and pantomimes, and to such favorite old songs as "Old Towler," "The Thorn, "The Wolf," "The Heaving of the Lead," "Arethusa," "The Post Captain" and 'Auld Lang Syne." A writer in the Newcastle Weekly Chronicle early in December, 1891, said:

"I have been privileged to read the correspondence between Dr. Bruce and Mr. Chappell, the learned author of "Popular Music in the Olden Times," on this subject and I am firmly convinced that Mr. Chappell is fully borne out by historical facts, that the air of 'Auld Lang Syne' was first published in the opera composed by Shield. The opera (in question) of 'Rosina' was first brought out on December 31, 1782. It met with great success; the overture—in which occurs the melody of 'Auld Lang Syne'—was published separately in 1783, and the air became popular as a pianoforte piece, and being thoroughly vocal, afforded others the opportunity of setting words to it, which Shield did not do himself.

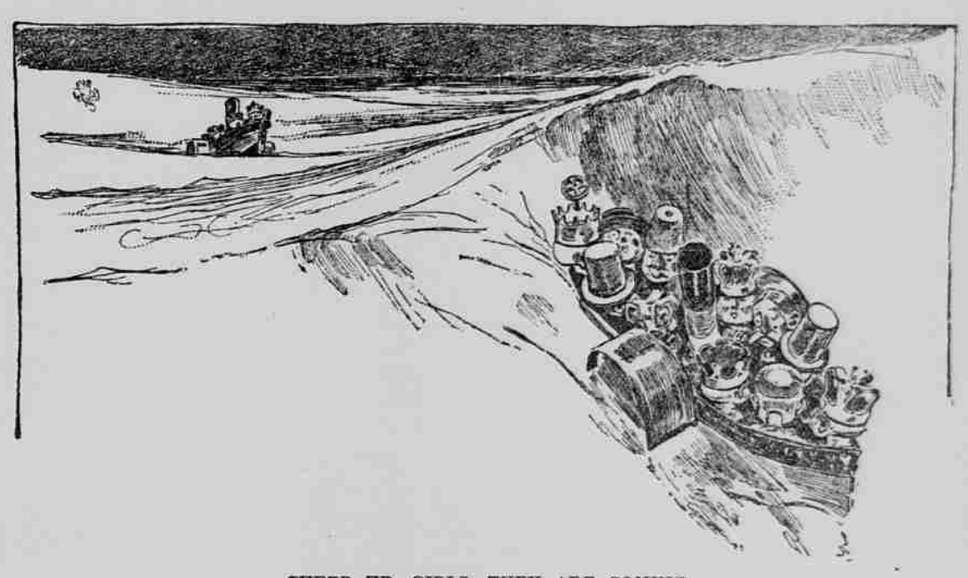
This is the first date of the air, and this, there is every reason to believe, was the air which Thompson used in his collection. No doubt other words, as indicated above, had already been adapted to the melody, but this would not deter Thompson, the publisher, from using it, for he was not above annexing any lyric or melody that suited his purpose. The "mediocre" air referred to by Burns would be the one the old man sang to Allan Ramsay. But Burns' version of "Auld Lang Syne" first appeared in 1793. It was set to a different air from the one we know it by, and different also from Allan Ramsay's song of 1740. The present air and Burns' words first made their appearance wedded together twelve years after Shield's "Rosina" was given to the world. And, as I have said, Thompson issued the song in his collection. Apart from the fact that the dates are all in favor of Shield, there is another point. When Shield had occasion, in his operas, to introduce the melodies of other writers, he was careful in every case to studiously acknowledge his obligations. The air known as "Auld Lang Syne" he distinctly claimed as his own composition; therefore, as no one has ever been able to disprove Shield's claim there is every evidence that his statement must be accepted and he be proclaimed the composer of this immortal song.

In the "Popular Songs and Melodies of Scotland," however, there is a quotation note without the authority being named, which runs as follows: "Shield introduced it into his overture to the opera of 'Rosina,' written by Mr. Brooks (query Miss Brooks?) and acted at Covent Garden in 1783. It is the best movement of that overture, and in imitation of a Scottish bag-pipe tune, in which the oboe is substituted for the chanter and the bassoon for the drone."

CALLING HIM OFF.

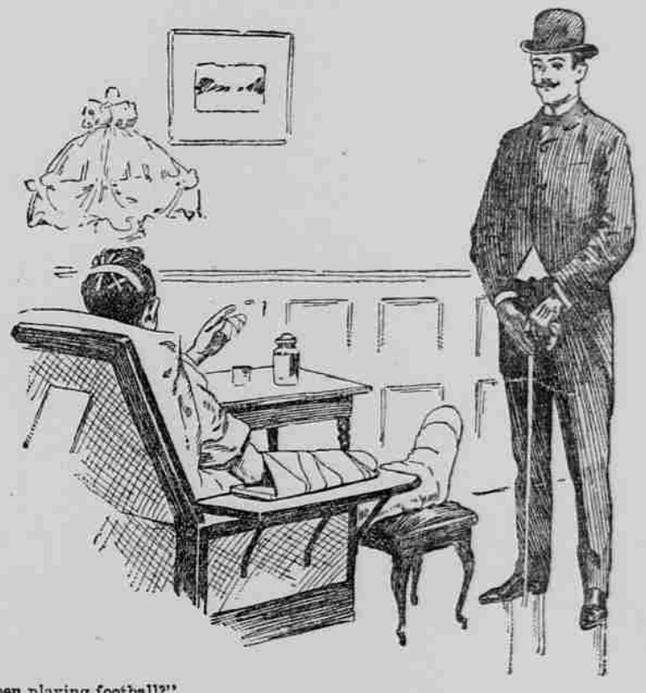
Uncle Sam: "Hi, there! Get out of that! You're getting altogether too near my back yard!"

—Chicago Tribune.



CHEER UP, GIRLS—THEY ARE COMING.

—C. D. Gibson in Life.

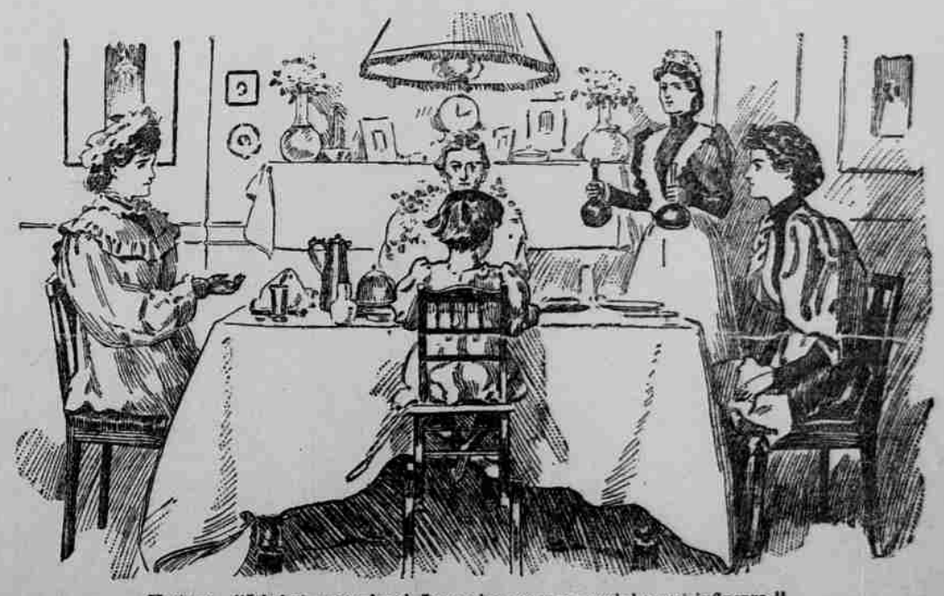


"What! Been playing football?"

"No. Fell down stairs. You see, I started to go down and my wife said, 'Be careful, John,' and I'm not the man to be dictated to by any woman—and so down I went."

—Collier's Weekly.

SMALL SOCIAL AGONIES.



Hostess: "It's but a poor lunch I can give you; my cook has got influenza."
Enfant Terrible: "Oh, mummy, you always say that."

—Du Maurier in Punch.